

# **Teaching Historical Period Music to High School and University Students Using Tools of Cognitive Psychology**

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## Introduction

The power of music is indisputable. The choice of a musical score gives an added emotional texture to film. The right choice of music evokes anticipation and excitement. It can move us to action. Music can be used to create any emotional context we choose. We hear a song from the past on the radio and we recall the year, month, weather and even who we were with when first affected by the lyrics and or melody. People create musical files, buy specific CDs, and download music to use during travel in order to evoke memories when listening to it in the future.

The power of music is universal and historical. Why do teachers and professors experience a difficult time when they teach music from historical periods? They play a particular composition and watch in horror, and sometimes in anger, as students' expressions turn to , disgust, sneers, or smirks. While this may be an exaggeration, it is not far from what I experienced during my years of teaching music in The Humanities.

I sought an answer to my dilemma, and found it when it when I first encountered Neuro-Linguistic Programming (NLP) in the 1980s. The concepts in NLP give me insight as to why students negatively react to 'old music', or what they would erroneously call 'Classical Music'. The same response comes from adults who negatively react to forms of contemporary music to which their children listen. The 'problem' is they (students or adults) have no personal political, social, or economic context to psychologically attach them to the music. Why should they like or appreciate it? It is alien to their experience.

I never asked my students to like the music. I only asked that they listen to it and make an attempt to take an objective perspective. I was rarely successful with my request and always felt frustrated when I looked at the faces and listened to their responses. I assumed that to get around the negative reactions and to get to an appreciation was an impossible task.

After my training in NLP, I realized that my request was unreasonable. I could not ask or expect them to be objective because they did not have the psychological (neurological) tools with which to listen to the music. They did not have a 'conditioned' context with which to objectively listen. The idea may sound ridiculous, but our we (brain) are conditioned by the music we listen to as young people. Our political, social, and economic contexts at the time also contributes to the conditioning. Students have to be prepared to listen to music from the various historic musical periods.

This workbook is a guide for helping you to prepare your students for their experiences. The ideas may also be useful to teach adults how to objectively listen to contemporary forms of music. The ideas, tools, and this workbook came from three sources. Firstly, the tools come from NLP, but you do not have to have training in NLP to use this book. Secondly, the refined ideas and their application come from three years of successful testing in my 'college level' high school Senior Humanities Class. Thirdly, parts of this workbook were created in collaboration with a friend and professor of music at the University of Wyoming. Simply stated, this technique works. Students can acquire an

appreciation for music in its historical context because they can learn how to objectively listen without the influence of their preconditioned minds.

This workbook is not intended to be used as a course, but as a supplement for different courses which involve historical period music. The class in which I used it was a two hour a day, year- long college level Senior Humanities class that covered periods from the Greeks to the Postmodern. The skills in the workbook can be used in any type of a European Humanities course or in an American History course if a musical component is used. Each chapter contains directions and activities that based on Bloom's Taxonomy. The Activities are printed on separate pages for ease of duplication. The means by which the material is tested separately or within a larger context of a historical period is left to the discretion of the teacher.

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## **CHAPTER I SCHEMAS**

### **Introduction**

The purpose of this chapter is to create an awareness and understanding of the personal impact of music by demonstrating the relationship between psychological principles and musical expression. The chapter first begins with a contemporary music experience and a discussion of the operation of perception, organization and recall as it relates to that experience. Next an exploration of the concepts of response, aesthetic response and symbolization illustrates the ability of music to represent the culture of an historical era.

### **Activity A. Teacher Directions**

#### **Description of Activity A**

The first activity involves the students in active rather than passive listening. They are expected to listen to a piece of contemporary music and follow the instructions associated with the handout. The teacher should choose the piece to be played. It is not important whether the selection uses text or is purely instrumental. The genre of music (rock, country, blues, etc.) is not important. The only criterion for selection of the piece is that the genre be commonly known among the students in the class.

#### **Objectives of Activity A**

1. Cause the student to recognize the specific auditory, visual and kinesthetic effects that music evokes within them.
2. Cause the student to recognize the specific elements within the musical piece that evoked the responses.
3. Cause the student to recognize the specific past experience(s) that influenced their response to the music.

#### **Directions for Activity A**

Distribute copies of the activity to each student and proceed with the listening experience. Do not explain or review the objectives with the students until after they have had the opportunity to experience and reflect on the activity. Limit discussion to the objectives of this activity only. Do not discuss the nature of the objectives until the chapter activities are completed.

#### **Key Terms**

Auditory  
Visual  
Kinesthetic

## Activity A. Listening (Student Handout)

Directions: As you listen to the following piece of music, complete the chart below.

List or describe the images  
sounds, and feelings the  
music evokes within you.

List and describe what in the  
music evoked the images, sounds,  
and feelings.

What experience(s) in your past caused the connections which led to your responses in the above list?

## Activity B. Schema (Teacher Directions)

### Description of Activity B

This activity consists of several parts. The student is initially introduced to the concept of schema, or frame of reference. The teacher then leads the student through the process of schema by developing one on the board. Lastly the student is asked to write about their experience.

### Objectives of Activity B

1. Enable the student to explain the concept of schema by identifying the elements of the process of schema development.
2. Have the student apply his understanding of schema development by creating a sample schema.
3. Cause the student to interpret and discuss the specific schema he brought to the listening experience in Activity A.
4. Cause the student to recognize the variety of individual schemas.

### Directions for Activity B

Distribute to the student the handout entitled "Introduction to Schema." Have the student read and underline or highlight the key ideas and terms. After the appropriate time for completion of the reading, identify Key Terms and summarize the main ideas. This can be achieved either in groups or with the class as a whole. The teacher should then lead the class in the creation of a sample schema by creating an imaginary character and placing the elements of the experience in order of importance

Example: Character—Justin/ or Denise, age 17.  
Experience- Concert  
Elements:

- |    |                |
|----|----------------|
| a) | Their Date     |
| b) | Clothes        |
| c) | Dinner         |
| d) | Transportation |
| e) | Weather        |
| f) | Venue/Location |
| g) | Music          |
| h) | etc.           |

### Key Terms

Stimulus	Perception
Response	Stimulus-Response Bond (S/R Bond)
Schema	Virtual Perception



## Activity B. Student Handout

### Introduction to Schema

Memory is the recollection of past experiences. Those experiences (**stimuli**) originally involved sounds, sights, smells, feelings and tastes. The sum total of those stimuli were perceived, recorded in the brain, and reacted to (**response**). Although an individual is never consciously aware of all the stimuli, the entirety of every experience which is heard, seen, smelled, felt or tasted is detected and recorded by the brain during every second of our waking or sleeping existence.

Stimuli are quickly perceived in the associational areas of the brain and are then assembled and experienced as a complete context by the individual. Sensory stimuli are also filtered through structures in the limbic system (amygdala and hippocampus). Stimuli are associated with non-verbal feeling tones. Together, the associational areas and these structures assemble the stimuli into a personal sensory and non-verbal context known as a **schema**.

Schema can be recalled, remembered, and re-lived in similar situations or in thoughts. For instance, a class that introduces new elements from day to day, retains a constancy of expected elements to which new ones are added. The schema for the class expands as the new elements are added and as all the elements are ordered and re-ordered. The experience of the class is re-lived in the physical presence of the classroom, or through homework that is an element of that class. A schema can also be recalled or remembered simply by thinking about it.

There are many examples of well integrated cultural schemas in which the elements are collectively perceived and recognized. In our culture, specific examples are such holidays as Christmas, Hanukah, the Fourth of July, and Thanksgiving. Each of these schema is associated with unique elements that combine to make the event a unique personal experience and recollection. The smell of pine trees and food, the crinkling of wrapping paper, and the sounds of songs are a few of the elements of a Christmas schema. Hanukah is associated with the elements of the lightening and smell of candles, and the evening Stator. The Fourth of July and Thanksgiving bring many elements to mind.

The elements of each experience are uniquely ordered according to their importance to the individual. The ordering of these elements in the schema creates the individual's perception of and attitude (feeling tone) toward that experience. This combination of perception and feeling is the schema.

The individually recalled elements then become important symbols for those schemas. They subsequently contribute to the individual's attitude toward specific experiences, and ultimately to life in general. The association between the symbolic element and the schema is called the Stimulus/Response Bonding (S/R Bonding). In the S/R Bond, the stimulus is the symbol, and the response is caused by the remembered schema. The

sight and sound of fireworks stimulates (causes) the recall (response) of a past unique individual Fourth of July experience(s) (schema).

Music can become a symbol for almost any schema, because of the ease by which it can be integrated into any human experience. Part of the uniqueness of music lay in the fact that humans can perceive it on one of three levels. At the first level the individual is consciously aware of the music and its connection to a collectively held schema. An example of this active form of listening is Church music that stimulates the listener to respond in an appropriate manner. The second level is one on which the music becomes a conscious element of the experience and can become a symbol for a resulting schema. The last level involves the unconscious perception of music for which an existing schema does not exist. In this passive form of listening the music never reaches the level of consciousness.

Now that you understand the above concepts, you can, with practice, consciously recognize the effect of music in specific schemas. You can learn to change from one schema to another within the same experience and consequently alter your response to a stimulus regardless of its source, music, people, or complex situation.

#### Activity B. Questions

1. Using your notes from the chart (Activity A, Listening), Interpret and discuss the schema you brought to the listening experience.
2. Compare and contrast your schema with others in the class.

## **Activity C. Listening with a New Schema (Teacher Directions)**

### **Description of Activity C**

This activity repeats the process of Activity A with one major change. In this activity the students are asked to complete the chart as they did earlier, but this time operate from a different personal schema.

#### Objectives of Activity C

- 1) Enable the student to recognize that different schemas result in differing responses.
- 2) Enable the student to critically analyze his personal responses to the music through comparison and contrast.
- 3) Enable the student to critique, assess or appraise the influence schemas have on the individual when listening to music.

### **Directions for Activity C**

Distribute the handout entitled *Listening with a New Schema*. Replay the original piece of music and have the student follow the directions. Upon completion of the listening, have the student compare and contrast the results of his two listening experiences. Lastly, direct the student to write a response to the last question.

### **Activity C. Listening With a New Schema (Student Handout)**

Directions: Listen to the same piece of music and consciously change your schema. As you listen, complete the following chart. (Do not refer to the previous chart.)

List or describe the images  
sounds, and feelings the  
music evokes within you.

List and describe what in the  
music evoked the images, sounds,  
and feelings.

Compare and contrast the results of your two charts.

Discuss the relationship between schema(s) and listening to a piece of music.

## CHAPTER 2 MIDDLE AGES

### Introduction

The purpose of this chapter is to introduce students to the music of the Middle Ages by having the students suspend their personal schemas and take on the Middle Age schemas of the Clergy, Noblemen, Middle Class and Peasants. The chapter begins with an introduction to the music of the Middle Ages, and to the contributions of countries affected by the period. Next, students will be introduced to the varying schemas of the individual groups of the era. Lastly, students will actively listen to the musical pieces and be given the opportunity to assess the music through the personalities (schemas) of the characters.

### Activity A. Teacher Directions

#### Description of Activity A.

This activity is a reading assignment with which the students will be introduced to the music of the era. The reading is designed to provide them with basic comprehension and knowledge.

#### Objectives of Activity A.

1. Identify and summarize the factors that influenced the music of the period.
2. Identify and summarize the individual expressions of music in the countries effected by the factors.
3. Identify the developing complexity of musical forms.

#### Directions for Activity A.

Distribute copies of the reading and have them read, underline, and annotate the reading for class discussion.

### Key Terms

Gregorian Chant  
Plainsong chant  
Syllabic  
Melismatic  
Trouveres  
Jongleurs

Pope Gregory (590-604 ad)  
Monophonic  
Neumatic  
Troubadours  
Minnesingers  
Harmony

## **Activity A. The Music of the Middle Ages (Student Handout)**

The time period known as the “Middle Ages” (Early, Dark, Later) was a period of change and adjustment. It was a transition from “Classical” to “Modern” civilization. The Medieval period is divided into three sub periods, each reflecting a phase of transition between 476 and 1450.

The Early Middle and Dark Middle Ages (Gregorian), roughly 476-1050 A.D. reflected the dominant belief that the world would end in the year 1000 A.D. During this time, the roles of the three classes, the Nobles, Peasants and the Clergy were sharply defined, and reinforced by the Catholic Church. The Nobles built and lived in castles surrounded by moats while the peasants lived in poverty in the surrounding villages. The clergy lived in self-sufficient monasteries. Only the clergy were literate, and the majority of knowledge was preserved in Latin, the language of the church and the educated.

The Later Middle Ages or Romanesque Period (1050 to 1150) was marked by an expansion of commerce, trade, learning, and construction of monasteries and churches.

The Gothic Period (1150-1450) was part of the Later Middle Ages and experienced a period of continued trade and commerce, construction of the great cathedrals, and increasing conflict between ecclesiastic (church) and civil authority (monarchs).

During the Middle Ages, writing and publication of music was supervised by the church. Music education was given only to boys, since women were not permitted to sing in churches. However, women, such as Hildegard of Bingen (1090-1176) the Abbess of Rupertsberg, wrote and sang music in convents.

The dominant musical medium of the Middle Ages was the voice. Instruments were either undeveloped or had evolved from other cultures in which they were used in association with pagan rites. The organ was the first instrument to be developed for use in the church. At first, crude, un-tuned, and played by pounding of the fist on the keys, it was viewed with skepticism. The organ later developed into an instrument suitable for churches during the Gothic Era.

Gregorian chant was the dominant form of music. The creation and codification of chant, based on a Latin text, is attributed to Pope Gregory the Great (590-604 AD). The majority of chant that we know today was created and codified during the period of 600-1300 A.D. At this time musical notation was invented and developed. Initially, Gregorian Chants were composed by a choirmaster and aurally taught so that notation, if used at all, was used only by the choirmaster. As services became longer and the use of music more complex, notation was used to facilitate the standardization and teaching of the music.

## **THE MUSIC**

**Gregorian chant**, also known as “**Plainsong Chant**,” was **monophonic**, sacred, and intended to set a mood for church service. Chants consisted of free-flowing rhythms and were divided into three categories of complexity: **Syllabic** in which each tone is sung for each syllable, **Neumatic** in which three or four tones are sounded for each syllable, and the most complex, **Melismatic**, in which many tones are sounded for each syllable.

Initially, chants were simple intonations of the prayers, but as the churches and services became more ornate, chants became more elaborate as additions were added to the simple basic prayers. These additions, known as Tropes and Sequences gave rise to long drawn out melodies which culminated in Liturgical Drama in the 12<sup>th</sup> and 13<sup>th</sup> Centuries.

## SECULAR MUSIC

Few examples of secular music exist today. Approximately 1650 melodies remain as a testimony to the existence of groups for whom secular music was a fundamental part of their life. In France, noblemen known as **Troubadours** from the North and **Trouveres** from the South, wrote and performed music. In Germany, the Minnesingers and the **Meistersingers** did the same. Their music was patterned after Gregorian Chant but with some variation. Secular music, in contrast to sacred music, was sung in vernacular (local) language, was easier to sing, more accessible to the common man, and was usually a love song.

In addition to the above groups, French **Jongleurs** (jugglers) traveled from town to town entertaining and spreading news. Jongleurs were not noblemen but professional musicians whose function was to spread music to the common people through song and instrumental performances.

## ONSET OF HARMONY

Until 700 A.D. music consisted of the elements of rhythm and melody only. Between 700 and 1300 A.D. the third element, harmony (two or more notes sounding simultaneously) was formally introduced. The introduction of harmony formed the roots for harmony as we understand it today.

The development of **harmony** took place in three steps. Step one consisted of a Gregorian Chant melody and a second parallel melody (*Organum* melody) sung at an interval of a fifth and at the same rhythm. The new harmonic convention was known as Parallel *Organum*. In the second step, while the parallel melody and same rhythm remained constant, both melodies started and ended on the same note, and moving to and from the parallel intervals at the end of phrases. This was known as *cadence organum*. In stage one and two, while basic harmony existed, equal importance was given to each line of music.

In the final stage the original melody is sounded (probably on a stringed instrument), in long, sustained tones while the parallel melody was sung in shorter moving tones. This was known as sustained tone chant, and suggested that the more animated and sung line of music received more attention than the lower sustained line that was an accompaniment. This harmonic convention was known as sustained tone harmony. The significance of this development was that a new element of music, that of harmony, was now a formally recognized and accepted function.



## **Activity B. Middle Ages Schemas (Teacher Directions)**

### Description of Activity B.

This activity introduces students to the schemas of the Middle Ages. Students may already be grounded in the historical facts of the Middle Ages and this activity will be more a review of the facts. The readings consist of a list of the facts of the Middle Ages and the individual groups of the period. The student are given a list of the interests and concepts of those groups.

### Objectives of Activity B.

1. Identify the facts (characteristics) of the Middle Ages.
2. Identify the individual groups of the period.
3. Identify and discuss the individual schemas of the groups

### Directions for Activity B.

Distribute copies of the reading and have them read, underline and annotate the reading for class discussion.

### **Key Terms**

Clergy (Pope, Priest, Bishop, Cardinal)  
Noblemen: Aristocracy (Kings, Queens, Princes, Courtiers)  
Middle Class (Dukes, Princes, Tradesmen, Bankers)  
Peasants (Farmers)

## **Activity B. Middle Ages Schemas (Student Handout)**

### **The Facts of the Middle Ages**

#### **Early Middle Ages and Dark Ages (500-1000 AD)**

1. Deterioration of communication (roads and processes) throughout Europe
2. Decline of trade and industry
3. Urban areas lost population as unemployed workers moved to the country side.
4. Money fell into disuse
5. Educational facilities were destroyed
6. Classical (Greek and Roman) Arts and Sciences were lost (except in monasteries)
7. Reading and writing was of less and less importance (except in monasteries)
8. The main concern of people was to stay alive (basic needs)
9. Attempts at re-establishing political order fail after Charlemagne
10. Invasions of Vikings, Magyars, Arabs and Moors occur between 880 and 1000 AD.
11. Development of Feudalism (Social, Economic, Political)
12. The Roman Catholic Church evolves to a powerful organization that controls social, political, and economic activities

#### **Later Middle Ages (1000-1300 AD)**

1. Growth of conflict between church leaders and civil rulers
2. Crusades to the "Holy Lands"
3. Contact with Muslim culture
4. Interest in products and trade
5. Beginning of town fairs and craft guilds
6. Beginning of universities

Given the unique changes taking place during the Middle Ages, one can create the equally unique schemas of the prevailing groups of the period. Below are those prevailing groups and their individual interests and concerns that served as the basis for their schemas.

#### **Clergy (Pope, Cardinal, Bishop, Priest)**

1. Concerned with the secularization of social philosophy
2. Interested in maintaining numbers of followers
3. Concerned with rising secular powers
4. Interested in maintaining political control
5. Interested in harmonizing spiritual philosophy with secular trends

#### **Feudal Lords (Kings, Queens, Lesser Lords, Knights, Courtiers)**

1. Interested in expanding power (acquisition of lands)
2. Concern for establishing and maintaining order
3. Concerned with potential and actual political struggles with other Kings and church authorities
4. Concerned with harmonizing personal religious beliefs with secular pursuits and goals

#### **Peasants**

1. Concerned with acquiring basic food, shelter, and clothing (subsistent living)
2. Interested in following the spiritual leadership of the Catholic Church
3. Interested in the secular activities of the period as a potential for a different lifestyle or merely as an escape from their condition
4. Concerned with political instability

## Activity C. Listening (Teacher Directions)

### Description of Activity C.

Activity C is the active listening section of this unit. In this activity student are asked to suspend personal schema when listening to the musical pieces and instead listen to the music from the schema (perspective) of the Middle Ages group to which they were assigned.

### Objectives of Activity C.

1. Describe how the individual groups of the Middle Ages might have responded to specific forms of music.
2. Compare and contrast the responses of each group to the specific forms.
3. Assess how a specific form of Middle Ages music might have become a symbol of the period for an individual.

## Directions

1. Divide the class into groups of three. In each group there will be one student who becomes the clergy, another who becomes a feudal lord, and one who is a peasant.
2. Distribute the first worksheet to the students.
3. Determine which musical pieces (religious and secular) you will have time to play. Each piece should last about 3-5 minutes.
4. Give the students the specific form of music and the name of the piece.
5. Next play the piece and have the student follow the directions on the worksheet.
6. At the conclusion of the selection students should answer the appropriate questions and then share the answers with the group.
7. After sharing the answers, distribute the another worksheet and change the roles of the group members.
8. Play the next piece of music and follow the above steps.
9. Continue the process until you have played the number of selections chosen.
10. Have the students compare and contrast the responses.
11. If time permits, a class or small group discussion can be held .

## **Activity C. Listening (Student Handout: three copies for each student)**

### **Directions**

Suspend your personal judgment when listening to the following musical selection and instead take on the schema of the individual assigned. As you listen to the selection, you may wish to use the musical terms to help you with your responses.

Selection\_\_\_\_\_

Individual (group)\_\_\_\_\_

List and, or describe the images  
sounds, and feelings that the  
music evokes within you.

List and, or describe what  
in the music evoked the  
sounds, images, and feelings.

### **Questions**

1. Describe in general the reaction your individual might have had to the selection.
2. Describe your “personal” reaction to the selection.
3. Compare and contrast the above two answers.
4. Compare and contrast your individual response to the others in your group.  
(Use responses from the above chart.)

## CHAPTER 3 RENAISSANCE

### Introduction 3      Teacher Directions

The purpose of this chapter is to introduce the music of the Renaissance by having the students suspend their personal schemas and take on the Renaissance schemas of the Clergy, Noblemen, Middle Class and Peasants. The chapter begins with an introduction to Renaissance music in general, and to the specific contributions of countries affected by the Renaissance. Next, students will be introduced to the varying schemas of the individual groups of the era. Lastly, students will actively listen to the musical pieces and be given the opportunity to assess the music through the personalities of the Renaissance characters.

#### Description of Activity A.

This activity is a reading assignment in which the students will be introduced to the music of the era. The reading is designed to provide them with basic comprehension and knowledge.

#### Objectives of Activity A.

1. Identify and summarize the factors that influenced the music of the period.
2. Identify and summarize the individual expressions of music in the countries affected by the factors of the period.
3. Compare and contrast the music of the Renaissance to the music of the Middle Ages.
4. Explain the developing complexity of musical forms.

#### Directions for Activity A.

Distribute copies of the reading to each student and have them read, underline, and annotate the reading for Class discussion.

### Key Terms

Polyphony	Madrigal
Court Composers	Tone Painting
Franco-Flemish School	Chanson (polyphonic)
Choral Style	Solo Chanson
Canonic Style	Canzonet
Reformation	Ayre
Frotola	Lied
Villanella	

## Activity A. The Music of the Renaissance (Student Handout)

The music of the Renaissance was characterized by **polyphony** (many sounds) and consequently this period became known as the “Golden Age of Polyphony.” Secular and sacred music was influenced by two major factors: court musicians and the Reformation. These influences were not uniform throughout Europe because of the unique and individual forces at work in each country or geographic area.

The first factor (court musicians) influenced the manner in which musicians were trained. Noblemen and wealthy middle class families patronized composers for the purpose of writing music that would both represent their court or family and create a source of entertainment. These individuals became known as **court composers**. In some courts groups of composers would collectively share writing skills and musical ideas. These groups became known as **schools of composers** and the styles of these schools of composition influenced music throughout Europe. The most influential of these schools was the **Franco-Flemish School** (located in modern day Belgium).

The Franco-Flemish School influenced the two prevalent polyphonic styles of the period: chordal and canon. The first effect was to change to a primitive chordal style in which the top voice (melody) became dominant but not totally independent of the other voices. The remaining three voices followed strict rules of counterpoint and became more dependent on the melody and thus created a vertical or **chordal** sound.

The second style, which reached its apex during this period, was the imitative or **canonic** style. In this form, one voice would sing a theme and a second voice would follow imitating the theme as the first voice continued. The chordal and canon styles were sometimes found in the same compositions.

The protestant reformation (16<sup>th</sup> century) affected music in a non-stylistic manner. Sacred music in the past was performed and actively engaged in by only the few; namely the clergy and church trained singers. Martin Luther sought to involve the congregation in the music. Luther wrote sacred compositions that were still polyphonic but created one line (melody) that was sung by the congregation and/or the choir. This innovation culminated with the great Lutheran Chorales of the Baroque and Classical periods.

## Musical Contributions of Countries

### Italy

#### **Frotola**

The Frotola was a secular song composed in the chordal style in three or four parts which were accompanied by instruments. It was the predecessor of the Madrigal.

### **Villanella**

The Villanella, originating in Southern Italy, was chordal and sung primarily by the peasants. The form spread to Germany where it was used as a common drinking song.

### **Madrigal**

Madrigals were found with from three to six voices, but usually five. The earlier madrigals were basically chordal but developed into quite sophisticated styles and employed what is called tone painting.

**Tone Painting** consists of sounds that represent extra musical ideas such as birds (coo coo) etc., thus indicating that while the subject was simple or rustic, the music was intended to be sung by highly trained singers.

Apart from several directions the madrigal took, one development was the “Madrigal Comedy.” This form involved the grouping of madrigals around a simple text and was the base on which later opera would be founded. Another form, the “Madrigal Spirituale,” was a body of religious songs outside the sanction of the Catholic Church. The “Madrigal Spirituale” became part of a larger group of songs called the “Laudi Spirituale” which were composed for public use outside the church.

### France

#### **Polyphonic Chanson**

The Polyphonic Chanson was the most representative form of French music of the period. It was a lively song written for four voices. They were composed in the chordal style, the canonic style, and in the style of a **solo Chanson** in which the polyphonic accompaniment was played on instruments. The French Chanson predated both the Italian and English madrigal.

### England

#### **Madrigal**

Adopted from the Italian style, the English madrigal was more rhythmic and chordal, but still employed tone painting. One form of this technique for which this music is known are frequent “Fa, la, la, choruses

#### **Canzonet**

The Canzonet was a simple madrigal in two or three voices.

#### **Ayre**

The Ayre was a strophic song which was accompanied by voices or instruments or both. They range in subjects from serious to light.

Germany

**Polyphonic Lied** The lied was the counterpart of the Chanson. The form was synthesized with existing folk melodies and created a polyphonic context for the expression of folk melodies.



## CHAPTER 4 BAROQUE

### Introduction

### Teacher Directions

The purpose of this chapter is to introduce students to the music of the Baroque by having them suspend their personal schemas and take on the Baroque schemas of the Clergy, Noblemen, Middle Class and Peasants. The chapter begins with an introduction to Baroque music in general, and proceeds to the specific contributions of countries affected by the Baroque. Next, students will be introduced to the varying schemas of the individual groups of the era. Lastly, students will actively listen to the musical pieces and be given the opportunity to assess the music through the personalities of the Baroque characters.

### Description of Activity A.

The activity is a reading assignment in which the students will be introduced to the music of the era. The reading is designed to provide them with basic comprehension and knowledge.

### Objectives of Activity A.

1. Identify and summarize the factors that influenced the music of the period.
2. Identify and summarize the individual expressions of music in the countries affected by the factors.
3. Compare and contrast the music of the Baroque to the music of earlier periods.
4. Verify the developing complexity of musical forms of the period with those of earlier periods.

### Directions for Activity A.

Distribute copies of the reading to each student and have them read, underline, and annotate the reading for class discussion.

### Key Terms

Dance Suite  
Trio Sonata  
Solo Concerto  
Aria  
Arioso  
Recitative  
Passion  
Figured Bass

Solo Sonata  
Concerto Grosso  
Overture  
Opera  
Accompanied Solo Song  
Oratorio  
Cantata  
Chord

## **Activity A. The Music of the Baroque Era (Student Handout)**

The Baroque period was an artistic era highlighted by the Thirty Years War, a German religious/ political war (1618-1648), and the style of Louis XIV of France and his court at Versailles. The fine arts of the Baroque Era are characterized by a spirit of theatricality, grandiose concepts, heavy elaboration in design, and by artistic embellishment.

The style began in Italy with the Roman Catholic Counter-Reformation. The principle goal of the Catholic Church was to counteract the effects of the Protestant Reformation and re-establish itself through the use of emotional art as an influence in the lives of the people. The church wanted to retrieve followers lost to Protestantism and to prevent others from leaving the Church. The spirit of the Baroque quickly spread throughout Europe. As it did, the style was influenced and shaped by Catholic and Protestant nations. The style took on both religious and secular attributes.

The music of the Baroque was evidenced in spectacular large-scale productions characterized by great contrasts and dramatic effects. The dominance of sacred music came to an end as secular interests became more important. The nobility and upper class fostered a flowering of secular music because of their interest in non-religious activities and ideas. Technological developments influenced the Baroque through the encouragement of development of instruments and the printing of music. Instrumental music became as important as vocal music and an independent instrumental style developed.

Tonality as we know it, with its accompanied chordal harmony, replaced the old Gregorian Chant style. Harmony was illustrated through the use of the figured bass (one of the three primary new innovations of the period) and in the advent of the solo song as an art form. The most revolutionary song form was the recitative. Baroque music became a primary expression of the Protestant denominations but it was also reflected in the plastic arts, painting and sculpturing in the Catholic Church.

### **Musical Forms**

#### **Instrumental Forms**

**Dance suite** -Composition in several movements which followed stylized dances and developed into concert works.

**Solo Sonata** -Composition in several movements for solo instrument and usually a figured bass accompaniment.

**Trio Sonata** -Composition in several movements for two instruments with figured bass, usually accompanied by a low stringed instrument, the bass.

**Concerto Grosso** -Most important orchestral form of Baroque period. Larger work, usually more fugal and complicated than other works has as

its most characteristic feature the contrast of the entire orchestra (tutti) with smaller sections within the orchestra (concertino).

**Solo Concerto** -Music for orchestra and solo instrument, usually violins. It differs from the Concerto Grosso in that the solo instrument is featured as a solo instrument as opposed to the large/small group contrast.

The **Overture** -During the Baroque was employed as the opening work for operas, oratorios, etc.

## Vocal

**Aria** -Longer, usually dramatic songs used in Operas.

**Arioso** -Shorter arias.

**Accompanied Solo** song -Used first during the Baroque period, accompanied usually with a chordal accompaniment.

**Recitative** (early 17<sup>th</sup> Century)-A style of dramatic declamation more than structural form.

## Large Vocal Forms

**Opera** -Invented by a group of musicians in Florence, Italy. They were known as the Florentine Camerata, and were interested in rediscovering the ancient Greek tragic style. They attempted to focus on the problems surrounding dramatic declaration avoiding polyphonic treatment of music. They introduced what would become Baroque opera.

**Oratorio** -Operatic style musical works without the staging.

**Passions** -Oratorios concerning the passion of Christ.

**Cantata** -Smaller oratorios.

## Important Composers

### Italy

Claudio Monteverdi (1567-1643) Madrigals and operas.

Alessandro Scarlatti (1659-1725) Neapolitan Opera

Domenico Scarlatti (1685-1757) Keyboard sonatas.

Arcangelo Corelli (1653-1713) Chamber and concert music for strings

Antonio Vivaldi (1680-1743) Same.

**France**

Jean Baptiste Lully (1632-1687) Opera and Ballet.

Francois Couperin (1668-1733) Primarily in Keyboard.

Jen Philippe Rameau (1683-1764) Opera, ballets, Keyboard, and most important theorist of period.

**England**

Henry Purcell (1658-1695) Dramatic music.

George Frederick Handel (1685-1759) Opera and oratorio, moved from Germany.

**Germany**

Johann Hermann Schein (1586-1654) Keyboard.

Samuel Scheidt (1587-1630) Keyboard

Heinrich Schutz (1585-1672) Choral music, cantatas, oratorios, Passion music.

Johann Jakob Froberger (1616-1667) Keyboard music.

Michael Praetorius (1571-1621) Choral music in both Renaissance and Baroque styles.

Dietrich Buxtehude (1637-1707) and Johan Pachelbel (1653-1607) immediate predecessors of J. S. Bach and Handel.

J. S. Bach (1685-1750) Principally in field of church and instrumental music.

George Fredrick Handel (1685-1759) Opera and Oratorio. Renaissance Schemas.

## **Activity B. Baroque Schemas (Teacher Directions)**

### Description of Activity B.

This activity introduces students to the schemas of the period. Students may already be grounded in the historical facts of the Baroque and this activity will be more a review of the facts. The readings consist of a list of the facts of the Baroque and the individual groups of the period. The students are given a list of the interests and concepts of those groups.

### Objectives of Activity B.

1. Identify the facts (characteristics) of the Baroque.
2. Identify the individual groups of the period.
3. Identify and discuss the individual schemas of the groups.

### Directions for Activity B.

Distribute copies of the reading to students and have them read, underline and annotate the reading for class discussion.

### **Key Terms**

Clergy (Pope, Priest, Bishop, Cardinal)

Noblemen: Aristocracy (Kings, Queens, Princes, Courtiers, Dukes, Princes)

Middle Class (Merchants, Bankers, Skilled Workers)

Peasants (Farmers)

## **Activity B. Baroque Schemas (Student Handouts)**

### **The Facts of the Baroque**

1. Catholic Church attempted to re-establish its religious authority through Counter Reformation.
2. Material pursuits (monetary wealth, possessions)
3. Urbanization
4. Development of trade and banking
5. Intellectual curiosity (ideas, new lands)
6. Revival of Classical and scientifically oriented learning
7. Growth of the nation-state (Kingship)
8. Colonization
9. National Rivalry
10. Protestant Reformation influenced countries. Result: political struggle within and between nations
11. Capitalism and individualism reinforced by Protestant philosophy (Calvin)
12. Growth of Middle Class (wealthy, non-aristocratic families and individuals)
13. Printing press decentralizes church authority and disseminates secular knowledge

Given the unique changes taking place during the Baroque Era, one can create the equally unique schemas of the prevailing groups of the period. Below are those prevailing groups and their individual interests and concerns that served as the basis for their schemas.

### **Clergy (Pope, Cardinal, Bishop, Priest)**

1. Concerned with loss of religious influence due to Protestant Reformation
2. Concerned with preventing the loss of followers due to Protestant sects
3. Concerned with rising secular and protestant powers
4. Interested in maintaining ecclesiastical control over Catholic Dogma

### **Noblemen: Aristocracy (Kings, Princes)**

1. Protestant interested in expanding power at the expense of former church authority
2. Concerned with expanded power of the new ,Middle Class and emotional political instability of masses
3. Continued concern with potential and actual political struggles between secular authorities and between protestant and Catholic nations
4. Concerned with harmonizing personal religious beliefs with secular pursuits and desires (Protestant Nations)
5. Concern with reinforcing Catholic doctrines and law (Catholic Nations)

### **Middle Class (Wealthy families, Merchants, Bankers)**

1. Interested in expanding markets
2. Interested in expanding wealth and influence
3. Interested in secular and religious artistic creation (Protestant and Catholic Nations)
4. Concerned with secular religious struggles that affected trade
5. Concerned with harmonizing personal religious beliefs (Protestant/Catholic) with secular pursuits and desires
6. Concern with reinforcing Catholic Dogma (Catholic Nations)

## **Peasants**

1. Concerned with acquiring basic food, shelter, and clothing
2. Interested in the secular activities of the period as a potential for a different lifestyle or as an escape from their social and economic condition
3. Interested in escaping political oppression
4. Interested in potential for individual development (Rise of Consciousness due to social/ political effects of the Reformation)

## **Activity C. Listening (Teacher Directions))**

### Description of Activity C.

Activity C is the active listening section of this unit. In this activity student are asked to suspend their personal schemas when listening to the musical pieces and instead listen to the music from the schema (perspective) of the Baroque character to which he is assigned.

### Objectives of Activity C.

1. Describe how the individual groups of the Baroque might have responded to specific forms of music.
2. Compare and contrast the responses of each group to the specific forms.
3. Assess how a specific form of Baroque music might have become a symbol of the period for an individual.

### **Directions**

1. Divide the class into groups of four. In each group there will be one student who becomes the Clergy, another who becomes a Nobleman and so on.
2. Distribute the first worksheet to the students.
3. Determine which musical pieces you will have time to play.
4. Give the students the specific form of music and the name of the piece.
5. Play the piece and have the student follow the directions on the worksheet.
6. At the conclusion of the selection the students should answer the appropriate questions.
7. After sharing the answers, distribute the next worksheet and change the roles of the group members.
8. Play the next piece of music and follow the above steps.
9. Continue the process until you have played the number of selections chosen.
10. If time permits, have a small group or class discussions and share observations and review objectives.



## Activity C. Listening (Student Handout: Four for each)

### Directions

Suspend your personal judgment when listening to the following musical selection and instead take on the schema of the individual assigned. As you listen to the selection, you may wish to use the musical terms to help you with your responses.

Selection\_\_\_\_\_

Individual (group)\_\_\_\_\_

List and, or describe the images  
sounds, and feelings that the  
music evokes within you.

List and, or describe what  
in the music evoked the  
sounds, images, and feelings.

1. Describe in general the reaction your individual might have had to the selection.
2. Describe your “personal” reaction to the selection
3. Compare and contrast the above two answers.
4. Compare and contrast your individual response to the other in your group.  
(Use responses from the above chart.)

## **Activity B. Renaissance Schemas (Teacher Directions)**

### Description of Activity B.

This activity introduces students to the schemas of the period. They may already be grounded in the historical facts of the Renaissance and this activity will be more a review of the facts. The readings consist of a list of the facts of the Renaissance and the individual groups of the period. The students are then given a list of the interests and concepts of those groups.

### Objectives of Activity B.

1. Identify the facts (characteristics) of the Renaissance.
2. Identify the individual groups of the period.
3. Identify and discuss the individual schemas of the groups.

## **Directions**

Distribute copies of the reading to the students and have them read, underline and annotate the reading for class discussion.

### **Key Terms**

Clergy (Pope, Cardinal, Bishop, Priest,)  
Noblemen: Aristocracy (Kings, Queens, Princes, Courtiers)  
Middle Class (Dukes, Princes, Tradesmen, Bankers)  
Peasants (Farmers)

## **Activity B. Renaissance Schemas (Student Handout: four for each)**

### **The Facts of the Renaissance**

1. Material pursuits (monetary wealth, possessions)
2. Urbanization
3. Rise of trade and banking
4. Growth of individualism
5. Intellectual curiosity (ideas, new lands)
6. Revival of Classical and scientifically oriented learning
7. Rise of the nation-state (Kingship)
8. Secular political struggles within countries and between countries
9. Medieval religious tenets questioned
10. Decline of Feudal order / rise of Capitalism
11. Rise of a Middle Class (wealthy, non-aristocratic families and individuals)
12. Invention of the printing press

Given the unique changes taking place during the Renaissance, one can create the equally unique schemas of the prevailing groups of the period. Below are those prevailing groups and their individual interests and concerns that served as the basis for their schemas.

#### **Clergy (Pope, Cardinal, Bishop, Priest)**

1. Concerned with the secularization of social philosophy
2. Interested in maintaining numbers of followers
3. Interested in maintaining political control
4. Interested in harmonizing Medieval spiritual philosophy with secular trends

#### **Noblemen: Aristocracy (Kings, Princes, Courtiers)**

1. Interested in expanding power (acquisition of lands)
2. Concerned with expanded power of the new Middle Class
3. Concerned with potential and actual political struggles between secular authorities and between secular and religious authority
4. Concerned with harmonizing personal religious beliefs with secular pursuits and desires

#### **Middle Class (Wealthy families, Merchants, Bankers)**

1. Interested in expanding markets
2. Interested in expanding wealth and influence
3. Interested in pursuing Classical learning
4. Interested in artistic creation
5. Concerned with secular political struggles that affected trade
6. Concerned with harmonizing personal religious beliefs with secular interests

#### **Peasants (Farmers)**

1. Concerned with acquiring basic food, shelter, and clothing
2. Interested in following the spiritual leadership of the Catholic Church
3. Interested in the secular activities of the period as a potential for a different lifestyle or merely as an escape from their condition
4. Concerned with political instability

## **Activity C. Listening (Teacher Directions)**

### Description of Activity C.

Activity C is the active listening section of this unit. In this activity students are asked to suspend personal schemas when listening to the musical pieces, and instead listen to the music from the schema (perspective) of the Renaissance groups they assigned to.

### Objectives of Activity C.

1. Describe how the individual groups of the Renaissance might have responded to specific forms of music.
2. Compare and contrast the responses of each group to the specific forms.
3. Assess how a specific form of Renaissance music might have become a symbol of the period for an individual.

### **Directions**

1. Divide the class into groups of four. In each group there will be one student who becomes the Clergy, another a Nobleman, and so on.
2. Distribute the first worksheet to the students.
3. Determine which musical pieces you will have time to play. Each piece should take about 3-5 minutes.
4. Give the students the specific form of music and the name of the piece.
5. Next play the piece and have the students follow the directions on the worksheet.
6. At the conclusion of the selection students should answer the appropriate questions and then share the answers with the group.
7. After sharing the answers, distribute the next worksheet and change the roles of the group members.
8. Play the next piece of music and follow the above steps.
9. Continue the process until you have played the number of selections chosen.
10. If time permits, you can have small group or class discussion to review objectives.

## **Activity C. Listening (Student Handout: four for each student)**

### **Directions**

Suspend your personal judgment when listening to the following musical selection and instead take on the schema of the individual assigned. As you listen to the selection, you may wish to use the musical terms to help you with your responses.

Selection \_\_\_\_\_

Individual (group) \_\_\_\_\_

List and, or describe the images  
sounds, and feelings that the  
music evokes within you.

List and, or describe what  
in the music evoked the  
sounds, images, and feelings.

### **Question**

1. Describe in general the reaction your individual might have had to the selection.
2. Describe your “personal” reaction to the selection
3. Compare and contrast the above two answers.
4. Compare and contrast your individual response to the other in your group.  
(Use responses from the above chart.)

## CHAPTER 5 CLASSICAL MUSIC

### Introduction

### Teacher Directions

The purpose of this chapter is to introduce students to Classical Music with special emphasis on the Symphony. They will be expected to suspend their personal judgment(s) of the music and take on the schemas of the Noblemen: Aristocracy and the Middle Class- the two groups most impacted by the symphonic form. If time is available, listening experiences with opera and other musical selections can be offered.

The chapter begins with an introduction to Classical music and the symphonic form. Next, students will be introduced to the historical facts of the period and the individual schemas. Lastly, they will actively listen to the selections and be given the opportunity to assess the music through the personalities of the Classical Era.

### Description of Activity A.

This activity is a reading assignment in which the student will be introduced to the music of the era. The reading is designed to provide the student with basic knowledge and comprehension.

### Objectives for Activity A.

1. Identify and summarize the factors that influenced the music of the period.
2. Identify and summarize the individual expressions (forms) of music during the era.
3. Identify major composers of the period and summarize their individual contribution to the development of music during the period.
4. Identify and explain the movements of a symphony.
5. Verify the developing complexity of the musical forms of the period with those of earlier periods.

### Directions for Activity A.

Distribute copies of the reading to each student and have them read, underline and annotate the reading for class discussion.

### Key Terms

Classical	Couperin	Orchestra	
"Cult of Apollo"	<i>Style Gallant</i>	Coda	
allegro	Finale	Gluck	
Exposition	Haydn	Rococo	
Mozart	Recapitulation	Beethoven	
Rondo	Symphony	Concerto	Minuet

## Activity A. Reading (Student Handout)

The term **Classical** in music refers to the return to the values of the Greek **Cult of Apollo** in which the ideals of emotional restraint, clarity of form, balance, objectivity and structural form are stressed. The revival of these ideals was caused by the impact of the methodology and principles of early science, and was reflected in the rise of the Middle Class. The rising Middle Class was becoming a consumer of culture; taking advantage of entertainment opportunities formerly enjoyed by the Aristocratic Class. The values of Classical music were expressed and reflected in the music composed and the use of the compositions by the various classes.

Prior to the flowering of Classical music, the art style of the Rococo influenced the European music. The Rococo evolved out of the Baroque and was a style characterized by delicate, refined line, elaborate detail and exaggeration. The Rococo style in music was known as the **Style Gallant** in which the relatively simple melody and harmony was embellished with ornamentation to the point where it could scarcely be recognized for its pure musical characteristics. The *Style Gallant* was most evident between the years 1725 and 1775 and was best represented by the work of Francois Couperin "The Great."

During the Neo- Classical Period, the basis for our contemporary ideas of harmony was developed. This element of music was brought to fruition in the music of four principle composers of the time: Christophe **Gluck**, Franz Joseph **Haydn**, Wolfgang Amadeus **Mozart**, and the young Ludwig van **Beethoven**.

Christophe Willibald Gluck (1714-1787)

Gluck is known for returning opera to a musical art form. Baroque opera had become a showpiece of loosely connected plot and music. Gluck emphasized the chorus, added ballet, and de-emphasized vocal displays. Gluck's music was appreciated by the Aristocracy and also enjoyed by the Middle Class who were now attending the opera house.

Franz Joseph Haydn (1732-1809)

Haydn is recognized for his many symphonies and oratorios. Although contracted by the Aristocracy to create music, Haydn's music was performed in public halls and appreciated by the Middle Class.

Wolfgang Amadeus Mozart (1756-1791)

Mozart was a child prodigy. He lived a very short life but brought the art of the Classical Symphony to perfection. Mozart's operas are also among the best ever written, and he is well known for his concertos; compositions of contrasting loud sounds and performed by orchestra with parts for solo voices and instruments.

Ludwig van Beethoven (1770-1827)

Although Beethoven's nine symphonies and seven concertos do not compare in quantity to Haydn's 104 and Mozart's 48, he was one of the great composers of the Classical and Romantic periods. During his early years, he perfected the art of the concerto and expanded the form of the classical orchestra.

Until the Neo-Classical Period, vocal music was dominant. With the development of middle class art consumers, and the improvement and standardization of instruments, more instrumental music was composed.

The Classical sonata was the most significant musical form to be developed during this period. The sonata was the basis, subject to certain modifications, for the majority of instrumental music that included solo concertos, chamber music, keyboard works, and the symphony.

The sonata can be traced to earlier periods and to the dance suites in which the music was written to accompany court dancing. It became stylized in the Neo-Classical Period. The sonata was written commonly in three to six sections (movements). The **symphony**, which is a sonata for orchestra, brought instrumental music to its greatest developmental level.

The symphony consists of four movements; each movement consisting of specific elements.

#### First Movement

The form of the first movement is known as the sonata allegro form and the tempo is **allegro** (happy/cheerful). The form consists of an exposition, development and a recapitulation (ABA form). The exposition introduces the listener to the first theme (melody), and to the second theme which follows in a new key. The development consists of the free treatment of any of the music presented in the exposition. As no set rules exist, the composer is free to create as he wishes. The recapitulation is a restatement of the exposition, both themes in the same key.

#### Second Movement

The second movement is slow and employs a variety of formal organizations. These forms include the rondo (A,B,A,C,A), theme and variation (A, A1, A2, A3, etc.), and sometimes a slow sonata allegro form.



### Third Movement

This movement is optional and sometimes deleted from smaller works such as concertos. The light and dance like nature of the movement is in triple time and usually in the style of **minuet** (A,B,A form) and trio (C,D,C).

### Final Movement

The last movement, the **finale**, is in a lively, rapid tempo, and often in rondo or sonata allegro form. The long **coda** (end) establishes finality and the original key feeling.

Opera dramatically changed during this period. From loosely structured flamboyant plot and music to a simple, compact style, the music of opera employed classical homophonic techniques (note for note counterpoint with melody in the upper part). This form was developed by Gluck but perfected by Mozart in his many serious and comic Italian operas as well as his comic German operas.

The oratorio was a combination of the cantata of the Renaissance and the opera of the Classical era. Void of physical movement, the oratorio consisted of combinations of small vocal ensembles and a chorus, which together told a story, often biblical in origin.

### **Define the key terms:**

Classical  
"Cult of Apollo"  
allegro  
Exposition  
Mozart  
Rondo  
Minuet

Couperin  
*Style Gallant*  
Finale  
Haydn  
Recapitulation  
Symphony

Orchestra  
Coda  
Gluck  
Rococo  
Beethoven  
Concerto

## **Activity B. Classical Schemas (Teacher Directions)**

### Description of Activity B.

This activity introduces students to the schemas of the period. They may already be historically grounded in the facts of the era, and the introduction may be a review. The reading consists of a list of the historical facts and the individual groups of the period.

### Objectives of Activity B.

1. Identify the facts of the era.
2. Identify the individual groups of the period.
3. Identify and discuss the individual schemas of the groups.

### Directions for Activity B.

Distribute copies of the reading to each student and have them read, underline, and annotate the reading for class discussion.

### **Key Terms**

Superstition  
Reason  
Optimism  
Natural Law  
Entrepreneur  
Absolutism  
Revolutionary  
Wage Earner

Intolerance  
Insight  
Scientific Methodology  
Industrial Revolution  
New World Colonies  
Democracy  
Monarch

## **Activity B. Schemas of the Classical Age (Student Handout)**

### **Directions:**

Read, underline and annotate the following reading in order to define the terms at the conclusion of the selection.

### **The Facts of the Classical Age:**

1. The application of scientific methodology and the concept of natural law to the non-scientific areas of political affairs, economics, and humanitarian reform
2. Rapid expansion and dissemination of reading material due to widespread use of the printing press
3. The dissemination of scientific knowledge to educated individuals in the Middle Class
4. Superstition, intolerance and fear being replaced with reason, insight and optimism
5. Decline of religious authority in the affairs of state and the erosion of religious authority in the lives of individuals
6. The beginning of the industrial revolution in which mechanical power began to replace animal and human power
7. Expansion of the Middle Class due to the increasing number of entrepreneurs
8. Expansion of trade between the continent and new world colonies
9. Continued conflict between nations due to competition for territory in the new world
10. The domination of continental political affairs by absolute rulers
11. Growing dissatisfaction of the middle and lower classes with the power of the Aristocracy
12. The advocacy of theories and principles of democracy
13. The revolutionary period in America and France

### **Class Schemas**

**NOBLEMEN: ARISTOCRACY (Kings, Queens, Dukes, Monarchs, Courtiers)**

Interested in:

1. Expanding their influence on the continent and in the new world
2. Acquiring increased wealth from colonies
3. New scientific ideas and instruments
4. The pursuit of pleasure and happiness through leisure time and the arts

Worried about:

1. Balancing the power of other nations related to competition for territory and wealth
2. The increased wealth and growing economic power of the Middle Class
3. The advocacy of political rights and power for the Middle and Lower Classes

**MIDDLE CLASS: (Wealthy Families, Merchants, Bankers, New Entrepreneurs)**

Interested in:

1. Maintaining a lifestyle of secured food, clothing and shelter
2. The arts as a means to personal pleasure and a manifestation of their improved lifestyle
3. The new scientific ideas and their application
4. Establishing new enterprises for economic gain
5. Expanding overseas markets
6. Greater say in government decision making

7. New theories about government

Worried about:

1. Economic booms and busts
2. Political instability
3. Government decisions that adversely affect their life

**LOWER CLASS:** (Agricultural workers and Peasants, Urban wage earners)

Interested in:

1. Acquiring basic food, shelter and clothing
2. Acquiring a Middle Class position with secured basics
3. The economic artistic and leisure activities of the Middle Class
4. The ideas about freedom and democratic rule

Worried about:

1. Continued economic and political exploitation by the Aristocracy
2. The new relationship with Middle Class shop and business owners (wages, hours, working conditions)
3. The new experience of living in crowded urban centers
4. Political conflict

**Define the following terms:**

Superstition

Reason

Optimism

Natural Law

Entrepreneur

Absolutism

Revolutionary

Wage Earner

Intolerance

Insight

Scientific Methodology

Industrial Revolution

New World Colonies

Democracy

Monarch

## **Activity C. Listening (Teacher Directions)**

### Description of Activity C.

Activity C is the listening section of this unit. In this activity, students are asked to suspend their personal schemas when listening to the musical piece(s), and instead listen to the music from the schema of the assigned Classical group.

### Objectives of Activity C.

1. Describe how the individual groups of the Classical Period might respond to the special forms of the music.
2. Compare and contrast the responses of each group to the specific form(s).
3. Assess how the specific form(s) of classical music might have become, for the individual, a symbol of the period.

### Directions for the symphonic listening experience.

1. Divide the class into groups of three. In each group there should be a student who is a Nobleman: Aristocrat, another who is a the Middle Class and one who is a Peasant.
2. Distribute the worksheet to the students and have them read the instructions. You may also wish to distribute the handout, elements of music, in order that they can be used in the listening experience.
3. Play the musical selection.
4. At the conclusion, they should answer the questions and then share with their group.
5. You may follow up the group discussions with a general class discussion.

## Activity C. Listening (Student Handout)

### Directions

Suspend your personal judgments when listening to the following symphony and instead take on the assigned schemas of the Noblemen: Aristocracy and the Middle Class. As you listen to the selection, use the terms (elements of music) in your responses.

SELECTION\_\_\_\_\_

#### First Movement

List and, or describe the images, sounds and feelings that the music evoked within you.

List and, or describe what in the music evoked the responses.

#### Second Movement

List and, or describe the images, sound and feelings that the music evokes within you.

List and, or describe what in the music evoked the responses.

### Third Movement

List and, or describe the images, sound and feelings that the music evokes within you.

List and, or describe what in the music evoked the responses.

### Final Movement

List and, or describe the images, sound and feelings that the music evokes within you.

List and, or describe what in the music evoked the responses.

### **Questions:**

1. Describe in general the response(s) your individual might have had to the selection.
2. Compare and contrast your schema with the same schema in your group.
3. Compare and contrast the different schema of the group.

## CHAPTER 6 ROMANTIC MUSIC

### Introduction      Teacher Directions

The purpose of this chapter is to introduce students to Romantic Music with special emphasis on the “Program” assigned to the music. They will be expected to suspend their personal judgment(s) of the music and take on the schemas of the Aristocracy, Upper-Middle Class and the Middle Class as they might have been impacted by the Programmatic nature of the music. If time is available, listening experiences with various other musical selections will afford the student an opportunity to take on the Lower Middle and Lower Class schemas.

The chapter begins with an introduction to Romantic style as it applies to society and Romantic music. Students will be introduced to the historical facts of the period and the individual schemas. Lastly, students will actively listen to the selection(s) and be given the opportunity to assess the music through the personalities of the Romantic Era.

#### Description of Activity A.

This activity is a reading assignment in which students will be introduced to the music of the era. The reading is designed to provide them with basic knowledge and comprehension.

#### Objectives for Activity A.

1. Identify and summarize the factors that influenced the music of the period.
2. Identify and summarize the individual expressions (styles) of music during the era.
3. Identify major composers of the period and summarize their individual contribution to the development of music during the period.
4. Identify and explain styles of musical expression.
5. Verify the developing complexity of the musical forms of the period with those of earlier periods.

#### Directions for Activity A.

Distribute copies of the reading to students and have them read, underline and annotate the reading for class discussion.

### Key Terms

Subjectivity	Instincts	Emotional	Programmatic	Sonata
Allegro	Waltz	Etude	Romanza	Fantasy
Arabesque	Nocturne	Ballad	Symphonic Suite	
Rossini	Beethoven	Meyerbeer	Wagner	Mendelssohn
Schumann	Chopin	List		



## Activity A. Reading (Student Handout)

The Romantic era (1820-1900) was a reaction to the Classical emphasis on rationalism, objectivity, clear thinking, and academicism. In contrast, the Romantic era was characterized by intuition, subjectivity, **emotion** and Nationalism. The “Romantics” loved to study the culture of the Middle Ages, especially the supernatural aspects of magic, witches, fairy tales and death. All of the above romantic concerns manifested themselves in the music of the era.

Although Romantic music extended and developed Classical musical structures, one new convention developed. The themes of emotion, subjectivity, supernaturalism and nationalism were developed in a new convention known as program music. Program music suggested concrete extra-musical ideas within the composition of the music. *Peter and the Wolf* is an example of program music. Within the composition, such characters as Peter, the Duck, the Wolf, and Grandfather are represented by a musical motif (series of notes/theme).

The prominent forms of the music were:

1. The **waltz**, also known as a mazurka and polonaise.
2. The **etude** which was a technical exercise for the piano which was composed for concerts.
3. The **romanza, fantasy, arabesque, nocturne, ballad**, which were freely composed to create a mood.
4. The symphony which developed later during the period into the **Symphonic Suite**. (The Symphonic Suite took on the flavor of a dance suite for orchestra in Romantic style).
5. The opera, the most important and advanced of which were the Wagnerian music dramas.

**Major composers of these forms were:**

Ludwig van **Beethoven** (1770-1827)

Beethoven's later symphonies were classically rooted, and yet Romantic in spirit. His 5<sup>th</sup> Symphony illustrates a range of emotion built on skillfully designed melodies, the first of which consists of four notes. His third, the Pastoral, even though it was intended to be a pure reaction to an environment is clearly programmatic in many of its concepts. His later works such as the *Piano Sonata Op. 27#2* (moonlight) and his 9<sup>th</sup> *Symphony* illustrate the emotional instinctive spirit of the Romantic period which he ushered in.

Gioacchino **Rossini** (1792-1868)

Rossini contributed a great deal to the development of opera during the Romantic period. He was more successful with his comic opera than with his serious opera, but still was a leading example of the marriage of the Romantic characteristics with the art form. He is best known for his works,

*The Barber of Seville*, *Semiramide* and *William Tell*. The music from these operas, particularly the overture of *William Tell*, has been heard often outside their original opera settings.

Giacomo **Meyerbeer** (1791-1864)

Meyerbeer is perhaps the finest example of French Grand opera, often known as “Grand Spectacle Opera.” This opera style is characterized by grandiose schemas, heroic or historical subjects, extravagant characters, demons, conflict and such concepts presented in the Romantic flavor. His principle works were *Robert la Diable*, *Les Huguenots* and *La Prophets*.

Richard **Wagner** (1813-1883)

Wagner viewed his operas as a “fusion of arts.” Music, poetry and stagecraft fused to form a new dramatic whole. He chose German folklore, mythology and legend as a basis to present Romantic mysticism. His dramas are long and involved, and continuity is achieved with the use of, among other devices, the Leitmotif. The Leitmotif is a melody or theme which is attached to a person or concept and is sounded whenever that person or concept is present. His works include *Der Fliegende Hollander*, *Tannhauser* and *Lohengrin*, and his last work, *Parsifal*.

Felix **Mendelssohn** (1809-1847)

He died a very young man, and yet left the world many beautiful compositions. Among his most famous works was the oratorio the *Elijah*. In addition, he brought the art of the Romantic Concert Overture to perfection with the Overture to *A Midsummer Night’s Dream* which he wrote at the age of seventeen.

Robert **Schumann** (1810-1856)

Schuman is best known for his contribution of Romantic Song Cycles. Included in his works is his *Dichterliebe* (poet’s love), which is an example of the form of Art Songs. In the Art Song, the melody, words and accompaniment combine to form a single emotion. By contrast, in a folk song, each of the three elements are separate in their tasks.

Frederic **Chopin** (1810-1886)

Chopin composed almost exclusively for the piano. He wrote many concert etudes and other forms for the piano. His attempt to explore all possibilities of an instrument is exemplified in his works.

Franz **Liszt** (1811-1886)

The Symphonic poem was a large single movement work, programmatic in nature, and is one in which Liszt excelled. The merry pranks of *Till Eulenspiegel* is an example of such a work.

## Key Terms

Subjectivity	Instincts	Emotional	Programmatic
Sonata Allegro	Waltz	Etude	Romanza
Fantasy	Arabesque	Nocturne	Ballad
Rossini	Beethoven	Meyerbeer	Wagner
Mendelssohn	Schumann	Chopin	Liszt
Symphonic Suite			

## **Activity B. Romantic Schemas (Teacher Directions)**

### Description of Activity B.

This activity introduces student to the schemas of the period. They may already be historically grounded in the facts of the era, and the introduction may be a review. The reading consists of a list of the historical facts and the individual groups of the period.

### Objectives of Activity B.

1. Identify the facts of the era.
2. Identify the individual groups of the period.
3. Identify and discuss the individual schemas of the groups.

### Directions for Activity B.

Distribute copies of the reading to each student and have them read, underline, and annotate the reading for class discussion.

### **Key Terms**

Industrialism	Democracy
Nationalism	Social Protest
Aristocracy	Middle Class
Lower Middle Class	Lower Class

## Activity B. Romantic Schemas (Student Handout)

### Directions:

Read, underline and annotate the following reading in order to define the terms at the conclusion of the selection.

### The Facts of the Romantic Era

The facts of the Romantic Era relate to four major developments during the period: Industrialism, Democracy, Nationalism, and Social Protest. These developments and subsequent events uniquely affected the countries west of the Rhine (France and Great Britain) and Countries east of the Rhine (Germany, Austria, Russia)

#### Industrialism

1. New technologies, abundant resources, available capital and labor were combined by entrepreneurs to create new technologies
2. Domestic and foreign markets rapidly expanded
3. Consolidation of land and new agricultural technologies led to increased food and livestock production
4. Continued scientific inquiry resulted in new inventions that led to newer technologies and improvements
5. Transportation systems (roads, canals, railroads, shipping) led to faster communication
6. Working conditions and urban living conditions were dramatically altered.
7. Urban factory towns rapidly developed
8. The commercial, industrial, and professional Middle Class expanded
9. The industrial Middle Class demanded a *laissez-Faire* economic system
10. Writers such as Malthus and Ricardo strengthened the *Laissez Faire* arguments with their theories

#### Democracy

1. The growing Middle Class demanded political and economic decision-making power.
2. The urban Middle Class advocated the philosophy of Liberalism (constitutional government, representative democracy, extension of voting rights to men of property, individual liberties, and legal equity)
3. The Lower Middle Class demanded the right to vote
4. European nations experienced democratic evolution and revolution
5. Political reforms became more prevalent west of the Rhine
6. European nations east of the Rhine remained politically autocratic and or feudalistic

#### Nationalism

1. An intense feeling of pride in common culture and geography began to spread throughout Europe
2. Many Nationalists demanded independence from foreign rule (another cultural group outside the country)
3. Geographical regions were unified and became sovereign nations (Italy, Belgium, Germany)

## **Social Protest**

1. The adverse conditions of Industrialization led to protest for economic and social reform
2. The philosophy of socialism was expressed in a variety of forms (Utopian Socialism, Marxism)
3. Lower Middle Class and Lower Class workers demanded economic concessions from the Middle and Upper-Middle Classes
4. Trade unionism developed and expanded
5. New political parties arose out of differing social and economic philosophies
6. Expanded suffrage resulted in political, economic, and social reforms
7. Laissez-Faire philosophy gave way to social welfare reform

## **Class Schemas**

### **ARISTOCRACY (Monarchs, Lords, Dukes)**

#### **Interested in:**

1. Expanding their influence in colonial possessions in Asia and Africa
2. Acquiring increased wealth from colonial possessions
3. Maintaining the rule of the aristocracy
4. Maintaining the status quo

#### **Worried about:**

1. Balancing the power of other nations related to competition for territory and wealth
2. The increased wealth and growing economic power of the Upper Class and Middle Class
3. Political rights and power for the Middle and Lower Classes
4. Revolution in Europe and the loss of power

### **MIDDLE CLASS: (Entrepreneurs, Established Merchants and Bankers)**

#### **Interested in:**

1. Maintaining a lifestyle of secured food, clothing and shelter
2. The arts as a means to personal pleasure and a manifestation of their improved lifestyle
3. Technology and its application
4. Establishing new enterprises for economic gain
5. Expanding overseas markets
6. Greater say in government decision making
7. New theories about government

#### **Worried about:**

1. Economic booms and busts
2. Political instability
3. Government decisions that adversely affect their life
4. The social protest of the Lower Middle and Lower Class

## LOWER MIDDLE CLASS: (Skilled and Semi-skilled urban wage earners)

### Interested in:

1. Acquiring basic food, shelter and clothing.
2. Acquiring a Middle Class position with secured basics needs.
3. Acquiring greater freedoms and rights from employers and government.

### Worried about:

1. Economic and political exploitation by employers and government.
2. The new relationship with Middle Class shop and business owners (wages, hours, working conditions).
3. The new experience of living in crowded urban centers.
4. Political conflict.

## LOWER CLASS (Un-skilled urban wage earners, Agricultural workers and Peasants)

### Interested in:

1. Acquiring and or maintaining basic needs (food, shelter, and clothing)
2. Ascending to Middle Class
3. Acquiring freedoms from government

### Worried About

1. Losing basic necessities.
2. Political conflict and exploitation by government and employers.

## Define the following terms:

Industrialism	Democracy
Nationalism	Social Protest
Aristocracy	Middle Class
Lower Middle Class	Lower Class

## **Activity C. Listening (Teacher Directions)**

### Description of Activity C.

Activity C is the active listening section of this unit. In this activity student are asked to suspend his personal schemas when listening to the musical pieces and instead listen to the music from the schema (perspective) of the assigned Romantic group.

### Objectives of Activity C.

1. Describe how the individual groups of the Romantic Era might have responded to specific forms of music.
2. Compare and contrast the responses of each group to the specific forms.

### **Directions**

1. Divide the class into groups of four. In each group there will be one student who becomes the Aristocracy, another who becomes the Middle Class and so on.
2. Distribute the first worksheet to the students.
3. Determine which musical pieces you will have time to play. Each piece takes about 3-5 minutes to play. During this period there are numerous musical choices that can be made. Try to choose three pieces that will result in definite unique responses from the groups.
4. Give the students the specific form of music and the name of the piece.
5. Next play the piece and have the student follow the directions on the worksheet.
6. At the conclusion of the selection the students should answer the appropriate questions.
7. Distribute the next worksheet and change the roles of the group members.
8. Play the next piece of music and follow the above steps and continue the process until you have played the three selections.
9. If time allows, a small group or class discussion can be held to summarize experiences and to review the objectives.



## **Activity C. Listening (Student Handout: three for each)**

### **Directions**

Suspend your personal judgment when listening to the following musical selection and instead take on the schema of the individual assigned. As you listen to the selection, you may wish to use the musical terms to help you with your responses.

Selection\_\_\_\_\_

Class or Individual\_\_\_\_\_

List and, or describe the images  
sounds, and feelings that the  
music evokes within you.

List and, or describe what  
in the music evoked the  
Sounds, images, and feelings.

### **Questions**

1. Describe in general the reaction your individual might have had to the selection.
2. Describe your “personal” reaction to the selection
3. Compare and contrast the above two answers.
4. Compare and contrast your individual response to the other in your group.  
(Use responses from the above chart.)

## CHAPTER 7 TWENTIETH CENTURY MUSIC (to 1945)

### Introduction

### Teacher Directions

The purpose of this chapter is to introduce students to the music of the Twentieth Century by having the student suspend their personal schemas and take on the schemas of the Technician and the Practitioner of the music in question. The chapter begins with an introduction to the two aspects and purposes of the tonal music in the Twentieth Century, and to the specific contributions of the major composers of the era. Lastly, students will actively listen to the musical pieces and be given the opportunity to assess the music through the personalities of those composers.

### Description of Activity A.

This activity is a reading assignment in which the students will be introduced to the music of the era. The reading is designed to provide the student with basic comprehension and knowledge.

### Objectives of Activity A.

1. Identify and summarize the factors that influenced the music of the period.
2. Identify and summarize the individual expressions of music in the countries affected by the factors.
3. Compare and contrast this music to the music of other periods.

### Directions for Activity A.

Distribute copies of the reading to each student and have them read, underline, and annotate the reading for class discussion.

### Key Terms:

Tonal Music	Atonal Music	Conservatis	Fundamentalism	
Nationalist	Strauss	Mahler	Elgar	
Williams	Mac Dowell	Impressionist	Debussy	Ravel
Neo-Classical	Neo-Romantic	Stravinsky	Gershwin	Ives
Futurism				

## Activity A. Reading (Student Handout)

### Directions:

Read, underline, and annotate the following reading in order to define the terms at the conclusion of the selection.

### THE MUSICAL SPLIT

At the turn of the Twentieth Century, music developed along two distinct lines: **tonal** and **atonal**. Tonal music has a key whereas atonal does not. As a result of the reaction of earlier impressionists who sought to replace programmatic ideas in music with vague suggestions, Twentieth Century composers sought to either synthesize impressionistic techniques with Classical/ Romantic concepts or to explore entirely new musical expressions.

The philosophical basis for tonal music lay in the concepts of Conservatism and Fundamentalism. **Conservatives** sought to preserve and transmit established patterns of social behavior and attempted to pass on an appreciation for and an understanding of time-tested cultural institutions, traditions and processes. **Fundamentalists** sought to revive and reaffirm a lifestyle which was devoid of contemporary problems, but which reflected the original philosophies of an earlier age.

Twentieth Century schools of tonal composition reflected the conservative and fundamentalist philosophies. Traditionalist composers represented the bridge between the Romantic Era and the Twentieth Century. They attempted to work within the framework of the Romantic techniques and yet extend those techniques to their ultimate expression. **Nationalist** composers, rare today, attempted to reflect the uniqueness of their own particular country. Impressionists were a small but highly influential French school who extended Romanticism into the Twentieth Century. Their primary contribution was the liberation of traditional harmonic structure by mixing it with non-western musical patterns to form a vague musical sensation. Neo-Classical/ Neo Romantic composers synthesized compositional techniques of the Classical (pre 1750) or Romantic (1750-1820) eras with the musical conventions of the 20<sup>th</sup> century.

### SELECTED COMPOSERS

#### TRADITIONALISTS

Richard **Strauss** (1864-1949) (German)

Strauss developed program music beyond simple tone painting by using extra-musical themes, such as hoof beats, bleating of sheep and the gaggle of geese. He was best known for his symphonic poems, which embody the Romantic tradition of form while imposing 20<sup>th</sup> century style and compositional technique. His Symphonic Poems included his *Death and Transfiguration*, 1889; *Till Eulenspiegel's Merry Pranks*, 1894-95; *Thus Spake Zarathustra* of 2001, a

Space Odyssey Fame, 1896; and *A Hero's Life*, 1898. He was also known for three operas, *Salome*, 1906, *Elektra*, 1909, and *The Knight of the Rose*, 1911.

Gustav **Mahler** (1860-1911) (Bohemian)

Mahler was a gifted but eccentric musician. He had a fiery temperament, an unwavering devotion to ideals, and an inflexible will. He was known for some vocal music, such as the *Songs of a Wayfarer*, 1883; *The Youth's Magic Horn*, 1888; and the *Song of the Earth*, 1908. Perhaps more representative of his position in music history, however, were his ten symphonies, the last of which was left unfinished at his death. He was the last of a line of composers in Vienna, which includes Haydn, Mozart, Beethoven, Schubert and Bruckner and Brahms. He remained true to the principles of tonality, which he used as a framework for a large Romantic design.

## NATIONALISTS

Sir Edward **Elgar** (1857-1934) (English)

Elgar was the first English Nationalistic composer to gain national recognition in 200 years. He was known for two major oratorios, *The Dream of Gerontius* (1900) and the *Enigma Variations* (1899). He is perhaps most famous for his *Pomp and Circumstance*, often played during graduations.

Ralph Vaughn **Williams** (1872-1958) (English)

He was an English Nationalistic composer who drew heavily on English folk songs. Among his works was *A Sea Symphony* for chorus and Orchestra, *Fantasia on a Theme by Tallis*, and a *Fantasia on 'Greensleeves'*.

Edward **MacDowell** (1861-1908) (American)

MacDowell was an American Nationalistic composer who lived and studied in Germany where he became enthralled with the works of Grieg, and yet brought a distinctly American flavor to his music. His works include such pieces as *Woodland Sketches*, *Sea Pieces*, and some individual works as *Indian suite for Orchestra*.

## IMPRESSIONISTS

Few composers have had such a profound impact upon musical society as to alter its course. Impressionists composers were such an example. Some composers who are known as 'great', such as Beethoven, took a tradition to its ultimate expression so as to enter a new era. But few have explored new philosophies as did Impressionists like Debussy and Ravel. And in so doing they altered the course of music.

This movement in music began in France, as did its counterpart in painting. It can best be described as an attempt to suggest rather than to describe, to allude rather than to state, to symbolize rather than to define. While other Romantic works attempted to

describe and state and often over described and overstated, **Impressionism** tended to use such illusive scales as the whole tone scale, and such chords and chordal movement as to blur cadences and movements. In the same way that Impressionistic painting is a series of disconnected lines and color that suggest objects, Impressionist music is a series of loosely connected notes and phrases that suggest moods.

Claude **Debussy** (1862-1918) (French)

Debussy was a French composer and pianist who used the “whole tone scale” a great deal. He was the chief exponent of the style known as “Impressionism.” Among his works are *La Mer*, *Prelude to the Afternoon of a Faun*, an Opera, *Pelleas et Melisande*, and many piano works, including *Clair De Lune*, standard in the pianist’s repertoire.

Maurice **Ravel** (1875-1937) (French)

Ravel was also a French composer; he was influenced by Debussy and by Spanish elements. He incorporated such non-impressionistic elements as clear metrical rhythms, easily discernible phrases, and strong cadences. Among his works were *Daphnis and Chloe*, *The Mother Goose Suite*, *Bolero*, and *La Valse*.

## **NEO-CLASSIC/NEO-ROMANTIC**

This new post-Romantic style attempts to combine Classical, Romantic and Tonal techniques with twentieth century elements. To this is added such conventions as Primitivism, which turns to uncivilized cultures for musical ideas. Another popular convention of this period, **Futurism** as it was known in Italy, is the addition of noisemakers to a composition. A prepared piano, for instance, is prepared through the addition of nails, or any objects to alter the sound of the strings. Many of these elements will be discussed in the next chapter, but their effect is felt in such tonal composers as Igor Stravinsky.

Igor **Stravinsky** (1882-1966) (Russian)

Stravinsky was Russian born, but moved to the United States where he lived the majority of his life. His most famous works were *The Firebird*, *Petrouchka*, and *Le Scare du Printemps* (The Rite of Spring). These works exemplified the combination of twentieth century technique and classical/romantic orientation. The former two works were reminiscent of Russian Folk tunes, and yet illustrate powerful polyrhythmic techniques. Stravinsky exemplified the neo-classical technique of primitivism in *La Scare du* in which he turned to ancient and uncivilized rituals for his musical inspiration.

George **Gershwin** (1899-1937) (American)

Gershwin was enamored with Jazz. He was a prolific composer in Hollywood, California, and it was necessary for him to write music, which would be understood by the masses. He wrote film and background music, as well as music to be performed on the finest stages. His most famous works include *Rhapsody in Blue*, *An American in Paris*, and an opera *Porgy and Bess* in which

he incorporates jazz and extra-musical implication such as taxi horns and hammers. He wrote many song tunes based on lyrics of and his brother Ira as well.

Charles **Ives** (1874-1954) (American)

Ives was an American composer who worked entirely for himself. Although he held a degree in music, his primary employment was in the field of insurance at which he excelled. His works are characterized by complicated rhythms, occasional polytonality and atonality, and frequent contrasting sections. He frequently uses hymn tunes or other elements found in his environment. Among his best known works were *Three Places in New England*, *The Unanswered Question*, *Four Symphonies* and *Sonata No. 2* for piano.

### Key Terms:

Tonal Music	Atonal Music	Conservatis	Fundamentalism	
Nationalist	Strauss	Mahler	Elgar	
Williams	Mac Dowell	Impressionist	Debussy	Ravel
Neo-Classical	Neo-Romantic	Stravinsky	Gershwin	Ives
Futurism				

## **Activity B. Twentieth Century Schemas (Teacher Directions)**

### Description of Activity B.

This activity introduces students to the schemas of the period. Students may already be grounded in the historical facts of the 20<sup>th</sup> century and this activity will be more a review of the facts. The readings consist of a list of the facts of the Twentieth Century and the primary classes. Students are given a list of the interests and concepts of those classes.

### Objectives of Activity B.

1. Identify the facts (characteristics).
2. Identify the primary classes of the period.
3. Identify and discuss the individual schemas of the classes.

### Directions for Activity B.

Distribute copies of the reading to each student and have them read, underline and annotate the reading for class discussion.

## **Activity B. 20<sup>th</sup> Century Schemas (Student Handout)**

### **Directions:**

Read, underline, and annotate the following.

### **The Facts of the Twentieth Century (to 1945)**

#### **Political**

1. Nationalistic sentiment, national competition, and animosity erupted into World War One (1914-1919) and World War Two (1939-1945)
2. Political autocracy (Monarchy) was eliminated in Europe after 1919
3. Democratic nations struggled with the political ideologies of Marxism and fascism.
4. World War One and World War Two changed the political boundaries of Europe
5. Greater numbers of voters, including women, exercised political power in expanding democratic system

#### **Economic**

1. The assembly line, mass production, and "Scientific Management" evolved from the economic developments of the late 19<sup>th</sup> century
2. Former inventions and technologies were expanded into new fields such as wireless communication (radio), transportation (aviation and automobiles)
3. By 1935, the dawn of the electronic age was developing as automation, control systems, and new uses for electric power were developed
4. Industrial capitalism was challenged by the growth of Marxist Socialism in Europe
5. Many northern European nations experimented with mixed economic systems
6. American capitalism (finance) experienced a rapid rise, depression, and reform in the 30s

#### **Social**

1. The power of older landed nobility and aristocracy was whipped out as as result of democratic reforms, war, Communism, and fascist regimes
2. The Middle Class in Europe achieved its highest level of wealth and prestige prior to 1914 but lost a great deal as a result of World War One, post war inflation, communism, fascist regimes, and the Great Depression and World War Two
3. Although affected by the Great Depression, America's Middle Class fared much better
4. Darwin's, Einstein's, and Freud's theories increasingly changed social perspectives concerning biology, reality, and social behavior



5. The Arts expanded to include many new forms of representational and non-representational art forms
6. 'Popular Culture' (magazines, cinema, Jazz, popular music and radio) began to rival the "High Culture" of the Upper Class and Upper Middle Class Bourgeoisie

Class structure and the impact of music dramatically changed during the first half of the Twentieth Century. Thus far in our study of music, we have primarily studied the type of music associated with what is called 'High Culture' (refined, 'Upper Class'). The type of music that is termed popular music is associated with what is called 'Low Culture' (unrefined, everyday, 'Common Man'). Popular music was heard in some chapters but it was the type of popular music that withstood the "test of time" and became part of our study of the Humanities.

By the end of the Twentieth Century, the issue of High Culture vs. Low Culture was discussed and debated. Our concern here is not to study the issues of the debate but to realize that in the Twentieth Century, Popular Music began to dominate all forms of music. However, in the study of the Humanities, the music of High Culture still prevails. By the turn of the Twenty-First Century, many forms of popular music of the Twentieth Century and Nineteenth Century will have been added to the Humanities and the debate over "High Culture" and "Low Culture" will be over for that period.

The important point to note is that the change in class structure brought on a change in the role of music in society. Since our study of music and schemas began, we have used class position as the fundamental basis for evaluating how specific individuals would respond to types of music. If you reflect back over the chapters, you will see that since the Renaissance, the Middle Class evolved to where, in the Late Eighteenth Century and Nineteenth Century, it was challenging the Upper Class for a greater say in government.

In some countries, like Russia, The small Middle Class and the Lower Class challenged the Monarchs for freedom from feudal conditions. The revolutions of the late Eighteenth Century and the continuing revolutions of the Nineteenth Century resulted in the acquisition of freedom for millions of people.

As the Middle Class developed in Europe and North America, what was originally called the Upper Class declined in numbers. By the middle of the twentieth century, the Aristocracy as we knew it was no longer considered the "Upper Class" but a very small part of it. The Middle Class however took on strata or layers and the Middle Class structure changed. Class structure became more complex and consequently our use of schemas becomes more complex and difficult.

Today, the concept of class structure is more complex than ever. Although the basic criterion is wealth, other criteria associated with life styles, education, occupations and interests make the use of class structure a meaningless concept if we attempted to study music since 1950.

## **Class Schemas**

### **UPPER CLASS (Wealthy Businessmen, Professionals, Fading Aristocracy)**

#### **Interested in:**

1. Expanding business and professional interests
2. Acquiring increased wealth
3. Improving the cultural of society
4. Protecting wealth and status
5. Maintaining the status quo (Fading Aristocracy) and holding on to their property.

#### **Worried about:**

1. Economic conditions.
2. Socialism, Marxism and Fascism
3. Conflict and Wars in Europe
4. Losing political influence (Fading Aristocracy in democratic countries)
5. Losing power (Ruling Aristocracy in Eastern European Monarchies)

### **UPPER MIDDLE CLASS (Commercial Bankers, Businessmen, Professionals)**

#### **Interested in:**

1. Expanding personal wealth and professional interests
2. The arts as a means to personal pleasure and a manifestation of their lifestyle.
3. Theories of business
4. Greater say in government decision making.
5. New theories about government.

#### **Worried about:**

1. Economic instability
2. Political instability.
3. Government decisions that adversely affect their economic pursuits and life
4. The social protest of the Lower Class.

### **MIDDLE MIDDLE CLASS (Entrepreneurs, Merchants, Professionals, Self-employed tradesmen)**

#### **Interested in:**

1. Expanding economic and professional interests
2. Securing a future for the family (economic, educational)
3. Sense of self-fulfillment
4. Technology and its application
5. Consumer goods and services

#### **Worried about:**

1. Economic stability
2. Political instability and wars
3. Government decisions that adversely affect their life
4. The social protest of the Lower Class.

## LOWER MIDDLE CLASS: (Skilled and Semi-skilled urban wage earners)

### Interested in:

1. Securing basic food, shelter and clothing for the future
2. Acquiring greater rights and benefits from employers
3. Acquiring social acceptance
4. Education for their children
5. Moving up in class

### Worried about:

1. Economic and political instability and wars
2. Relationship with employers (wages, hours, working conditions).
3. Lower Class competition

## LOWER CLASS (Un-skilled urban wage earners, Agricultural workers, Peasants)

### Interested in:

1. Acquiring and or maintaining basic needs (food, shelter, and clothing)
2. Ascending to Middle Class.
3. Acquiring freedom from government (Peasants)

### Worried About

1. Basic needs
2. Political conflict and exploitation by government and employers

## **Activity C. Listening (Teacher Directions)**

### **Description of Activity C.**

Activity C is the active listening section of this unit. In this activity students are asked to suspend personal schemas when listening to the musical pieces and instead listen to the music from the schema (perspective) of the 20<sup>th</sup> century assigned tonal group.

### **Objectives of Activity C.**

1. Describe how the individual groups might have responded to specific forms of music.
2. Compare and contrast the responses of each group to the specific parameters.

### **Directions**

1. Divide the class into groups of six.
  - a. Upper Class (Aristocracy)- interest in new forms of music.
  - b. Upper Class (non Aristocratic)- interested in performance only
  - c. Upper Middle
  - d. Middle Middle
  - c. Lower Middle
  - d. Lower
2. Distribute the worksheets to the students.
3. Choose two musical pieces. (complete pieces or specific movements)
4. Give the students the specifics concerning the musical selection.
5. Play the first piece and have the student follow the directions on the worksheet.
6. At the conclusion of the selection the student should answer the appropriate questions.
7. Next switch the individuals in the group and have the two Upper Class representatives become the Middle Middle and Lower Class. Have the all the other representatives become the Upper Class (any one).
8. Give the students the specifics concerning the musical selection.
9. Play the piece, use the worksheet, and answer the questions.
10. Conclude the activity with a discussion as to how their various responses compared and contrasted.

## **Activity C. Listening (Student Handout: two for each)**

### **Directions**

Suspend your personal judgment when listening to the following musical selection and instead take on the schema of the individual assigned. As you listen to the selection, you may wish to use the musical terms to help you with your responses.

Selection\_\_\_\_\_

Individual (group)\_\_\_\_\_

List and, or describe the images  
sounds, and feelings that the  
music evokes within you.

List and, or describe what  
in the music evoked the  
sounds, images, and feelings.

### **Questions**

1. Describe in general the reaction your individual might have had to the selection.
2. Describe your “personal” reaction to the selection.
3. Compare and contrast the above two answers.
4. Compare and contrast your individual response to the others in your group.  
(Use responses from the above chart.)

## **CHAPTER 8 MUSIC SINCE 1945**

The task of making meaningful statements about the times in which we live becomes more difficult as one gets closer to the present. This has always been the case with historians and is the case as one attempts to describe contemporary music. To even try describing today's music is a daunting task because of the proliferation of musical genres and forms during the last fifty years. Discussing the music of the first half of the 20th century is less challenging.

To attempt a presentation of contemporary music similar to what has been presented thus far would be a great challenge to you the teacher. The task would require an understanding of the Postmodern Era in which we currently live and an understanding of the historical, social, psychological characteristics of societal members and their concerns. Therefore, while a description of the music of the last fifty years is useful as a conclusion, postmodern schemas and their impacts on perceptions of music is not included this workbook.

We have seen that Art serves the function of both reflecting and directing society, and so it is in the music of an era. As new philosophical ideas found their way into the first half of the century, these ideas found themselves reflected in the music of the last fifty years.

### **FUTURISTIC**

Futuristic composers first appeared in Italy during the decade of 1910. They had originally incorporated new sound producing techniques by replacing traditional instruments with "noisemakers." Works for prepared instruments such as piano were written. The piano was prepared by inserting coins, rubber erasers and paper clips (anything to alter the sound) between the strings.

During the decade of the 1920's, Futurism developed into what was known as Mechanism which, through realistic imitation of sounds and movements, portrays such extra-musical subjects as iron foundries, locomotives and automobiles. With the development of tape recorders, came a period of Electronically Altered Sounds. Sounds which were not normally reproducible in the concert hall were taped and sped up or slowed down, or mixed with some other sound.

In 1951, Herbert Eimert and Karlheinz Stockhausen in Cologne and Otto Luening and Vladimir Ussachevsky at Columbia University began experimenting with Synthesized Sound. With the Moog sound synthesizer came the ability to produce an almost unlimited variety of sounds- making possible the next stage of growth, Synthesized Music.

As art in general and music in particular began to reflect sociological philosophies, become more specialized to particular groups and became more difficult for the population at large to comprehend, it assumed the title "Avant-Garde," or leading edge

of knowledge. Edgar Varese speaks for everyone involved in this genera in two famous quotes, "I refuse to submit myself only to sounds that have already been heard," and "There is no 'avant-garde,' there are only people who are a little late."

The following list is intended only to give a sense of the evolution of the philosophy and of art which began with Futurism. Much more material is readily available for study. Some representative composers are Arthur Honegger, Karlheinz Stockhausen and Edgar Varese.

## **EXPRESSIONISTIC**

Expressionist composers turned to extramusical ideas to imitate subjective emotions and psychological introspections. An example is *Sprechstimme*, which is the fluid vocal declamation of indefinite pitches. Rhythm is usually very complex, phrases irregular, and melodies are often atonal. Atonality or absence of key center is achieved through the use of a tone row. A tone row is achieved through the ordering of each of the twelve tones of the chromatic scale, and the use of tones only in that order. Expressionism is a specific form of compositional technique developed by Arnold Schoenberg. Representative composers are Arnold Schoenberg, Alban Berg and Anton Webern.

## **THE RADICAL CHANGE IN THE USE OF MUSIC**

It is curious to note that up until this point in history, music and the arts were predicated upon the principles which dictated the beauty in society, and the general good of man. Even in some of the most tragic music of the Romantic period, or some of the common, farcical situations in some of Mozart's operas reflected and led to the good and the beautiful by representing the opposite side of life.

With the onset of the 20<sup>th</sup> century came a tendency to glorify the banal, the common, and even the ugly in life. The attempt was often to redefine beauty in other terms which produced a realistic, often fatalistic view of life. Beginning with the Futurists, attempts were made to reflect the reality of society, and then, as with the expressionists, to raise public consciousness to the tragically evil. This trend is especially obvious in the compositions of the German expressionists. Art in general and music in particular in this sense was not meant to build up man's inner being, but rather to bring him down to reality, producing a transcendental wish. It was an attempt to reflect life as the composers saw it, not as it could become.

## **SELECTED COMPOSERS**

### **Mechanism**

**Arthur Honegger** (1892-1955) (French)

Honegger though he lived most of his professional life in Paris, was perhaps influenced least among all the French school impressionists. An individual thinker, he combined

the spacious feeling of a Classical Sonata and the rhetoric of Wagnerian drama to produce many wonderful choral works. His most representative work was *Pacific 231* (1923) which was the finest and most creative modernistic work of the 1920's.

### **Mechanism and Electronic Altered Sounds, Experimental Music**

#### **Karlheinz Stockhausen** (1928-2007) (German)

Stockhausen was a German composer who was influenced by the expressionistic thinking of Webern and Aleatoric ideas of John Cage (an American Avant Garde composer and philosopher). He was known for his experimentation in music, for example, his work "Gruppen (Groups; 1955-57). In this work, three orchestras are placed on different sides of the audience, and played independently of each other occasionally merging and playing together. In 1951 he began computer synthesized sound experiments in Cologne. He is representative of the modernization of the 1930's-1950's contemporary idiom.

### **Electronic Music**

#### **Edgar Varese** (1883-1965) (French)

Varese was a modernist pioneer. Classically trained, he studied at the Paris Conservatoire, and yet refused to be tied down with conventionally minded thought, he connected his sounds with the scientific process of organization. He wrote the majority of his music in the 1920's and early 1930's. Leopold Stokowski championed his works and performed them, despite violent opposition from audiences. After a period of 20 years silence, he began working in the idiom of electronic music for a modernized audience. In 1958, he produced perhaps his best known work, *Poeme Electronique*, commissioned by the Philips Radio Corporation, and played at the Brussels World Fair.

### **EXPRESSIONISM**

The Futurists attempted to recreate the concept of musical sounds by focusing on extra-musical themes, using any and all sound producing mechanisms, and by rewriting systems of music, and thus notational systems altogether. The result was a totally different notational system, and sound. The expressionists attempted to change the focus of music to a more realistic exponent of psychological and emotional introspections. The greatest champions of expressionism were three German composers who worked primarily in Vienna, Austria, and were deeply affected by war and strife. They were known as the post war Vienna school.

Using the techniques at hand, orchestral tones and vocal sounds, they attempted to illustrate the introspections by changing tonal centers and by changing the use of the voice. Sprechstimme, the vocal technique used, is a combination of singing-chanting-fluctuating of the voice to express rather than suggest feelings. The twelve tone row is the technique used to give equal psychological weight to each note, eliminating the key note or key center, producing atonality. Representative composers of Expressionism are:



**Arnold Schoenberg (1874-1951) (German)**

Arnold Schoenberg was the first and primary proponent of the twelve tone technique used by the expressionists. In his earlier period of composition, Schoenberg composed in a tonal style, but quickly moved to polytonal and atonal techniques. *Pierrot Lunaire* (Moonstruck or crazy Pierrot), 1912, is an example of his expressionist work. His first twelve tone work was the *Variations for Orchestra*, 1927-28. He became the teacher and primary exponent for the twelve tone technique in Vienna, teaching and influencing both Alban Berg, and Anton Webern, his most talented and greatest disciples. In 1933, he immigrated to the United States, and in 1934, was appointed as professor of composition at the University of Southern California, where, curiously, he taught only standard common practice theory and composition. *A Survivor from Warsaw*, written in 1947 was one of his most dramatic works, utilizes atonality, the twelve tone row, and *sprechstimme*.

**Alban Berg (1885-1935) (German)**

Berg met and became a student and devotee of Schoenberg at age nineteen. He responded to the more conservative elements of Schoenberg's ideas, incorporating them with expressionistic reflection of the world going on around him. He was sickly for most of his life, afflicted with asthma, and was bitter when Schoenberg, his teacher and mentor immigrated to the United States. His opera *Wozzeck* (1925), a tragedy in the purest expressionistic sense. He is also known for his *Violin Concerto*, and his last work, an opera *Lulu*.

**Anton Webern (1883-1945) (German)**

Webern was twenty-one when he met Schoenberg, and with Berg, formed the nucleus of the twelve-tone Viennese school. Webern responded to the radical portion of Schoenberg's doctrine. It was he who cut himself off most completely from the tonal past. When the Nazi army occupied Vienna and banned their genera of music, Webern composed and taught in secret. His representative works include his *Five Movements for String Quartet*, *Six Orchestral Pieces* and perhaps his most famous work, *Five Orchestral Pieces*. His *Symphony, Op. 21*, written in 1928, represents his fully mature style. Even today his works are not well known by the general public. Even so, his work has been a guiding force in the development of contemporary music.

**Postmodernism** is a term used by social scientists, philosophers, art and social critics to refer to the period of time beginning in later 20th century. The term comprises a constellation of ideas which are applied to such subjects as contemporary art and design, literature, economics, music, and social criticism. This period is generally characterized by the breakdown or dissolution of traditional paradigms associated with these topics.

The traditional ways of 'seeing' and 'doing' were challenged by the new idea that there were no correct or proper ways to see and do. Thus, the traditional rules of literature, architectural design, historical interpretation, art, and musical composition were attacked and new forms came into existence and continue to evolve. The 'old guard'

defenders of tradition saw the new forms as degenerate; while the defenders of Postmodernism deconstructed tradition in order to construct new forms.

Perhaps the best summary of postmodern is to site the ideas of Jonathan D. Kramer, a composer and theorist of postmodern music, who taught at Columbia University. In his notes from **Postmodern Concepts of Musical Time** he states that postmodern music:

- is not simply a repudiation of modernism or its continuation, but has aspects of both a break and an extension.
- is, on some level and in some way, ironic.
- does not respect boundaries between sonorities and procedures of the past and of the present.
- challenges barriers between 'high' and 'low' styles.
- shows disdain for the often unquestioned value of structural unity.
- questions the mutual exclusivity of elitist and populist values.
- avoids totalizing forms (e.g., does not want entire pieces to be tonal or serial or cast in a prescribed formal mold).
- considers music not as autonomous but as relevant to cultural, social, and political contexts.
- includes quotations of or references to music of many traditions and cultures.
- considers technology not only as a way to preserve and transmit music but also as deeply implicated in the production and essence of music.
- embraces contradictions.
- distrusts binary oppositions.
- includes fragmentations and discontinuities.
- encompasses pluralism and eclecticism.
- presents multiple meanings and multiple temporalities.
- locates meaning and even structure in listeners, more than in scores, performances, or composers.

## **Conclusion**

There are numerous postmodern composers from whom to choose. 'YouTube' is an excellent location to sample these composers before downloading music or purchasing CDs to use with students.

## **Postmodern Composers**

John Adams

Luciano Berio

John Cage

John Corigliano

George Crumb

Frédéric Devreese

Dominique Dupraz

Brian Eno

Phil Glass

Henryk Mikolaj Gorecki

Charles Ives

Zygmunt Krauze

Piotr Lachert

Michel Lysight

Gilberto Mendes

Michael Nyman

Georgs Pelecis

Bernard Rands

Steve Reich

George Rochberg

Alfred Schnittke